

Unedited transcript. Recorded and transcribed via Zoom

Community Conversations: Restoration & Regeneration - The Journey So Far 22nd March 2024

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00:00:00.050 --> 00:00:01.370

Vanessa Toulmin: Really wanted to do.

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00:00:03.080 --> 00:00:08.979

Vanessa Toulmin: Thank you, everyone. What we really wanted to do was to give you an understanding of the project

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00:00:09.257 --> 00:00:14.600

Vanessa Toulmin: where we are with it, the capital works that are going to be done, and the vision for the building.

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00:00:15.174 --> 00:00:33.679

Vanessa Toulmin: Some of you may have seen these slides and apologies. But really this is about understanding our project. This is the first in this session of our free community conversations, and thanks to Eden team for kind of guiding us through the format that they've used. And it's very exciting to be working alongside them

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00:00:33.680 --> 00:00:47.690

Vanessa Toulmin: and the regeneration of Morecambe. But today it's about the winter gardens. So this is the history of the building. Some people will know it intimately. We've had many people who come in and seen the progress. But just to put the context of the work we have to do, and why we have to do it

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00:00:47.880 --> 00:00:49.570

Vanessa Toulmin: next slide, please, Lynette.

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00:00:53.260 --> 00:01:03.080

Vanessa Toulmin: So this is the historic aspect of the building when the winter gardens opened, when it was at full capacity, when it was part of Morecambe's driving seaside resort next slide.

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00:01:04.209 --> 00:01:16.579

Vanessa Toulmin: But this is a kind of very clear history. This is when the building opened in 1897 was opened and owned by the Baxton Abbott, sold to a bunch of local consortium.

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00:01:16.640 --> 00:01:23.579

Vanessa Toulmin: Then came into Trust House 40 controlling states more sempass. So that gives you a kind of overview.

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00:01:23.930 --> 00:01:27.630

Vanessa Toulmin: And these, this overview is really really important, because

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00:01:27.810 --> 00:01:41.449

Vanessa Toulmin: there are no records really of the winter gardens. There's no physical records that tell us all the different stages. There's bits and pieces over the years archives have been lost, records have been lodged in different places, so, as well as a capital works.

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00:01:41.480 --> 00:01:48.310

Vanessa Toulmin: The capital works were informed by the physical archives of the building and the archive of the building is actually the building itself.

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00:01:48.460 --> 00:02:11.759

Vanessa Toulmin: That's really really important cause. The building is a grade, 2 star listed building, obviously on the theaters and buildings at risk register. So everything we do to the building has to go through very complicated infrastructure and permissions. And that's important, because as a country, we have lost so many of our historic buildings. But our knowledge of the building is taken from the building itself. So actually understanding

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00:02:11.800 --> 00:02:16.369

Vanessa Toulmin: ownership of the building gives us an understanding of when interventions happened.

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00:02:16.570 --> 00:02:25.130

Vanessa Toulmin: So that even though it's a very straightforward little slide, it's actually a slide that's taken a lot of work to get the detail in next slide.

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00:02:28.640 --> 00:02:42.090

Vanessa Toulmin: So this is what we are at the moment we're grade 2 stylised building. We've been on the National Risk Register since 2,006, and the theaters at risk. This sounds worse than it is. This actually unlocks unlocks funding for us.

17

00:02:42.380 --> 00:03:02.510

Vanessa Toulmin: and and gives us the potential to get further grants to actually work on the building. It was formerly a 2,500 capacity. That capacity is interesting because certain records say 2,000 certain records say 3,000. So we're going on records. We found from the box offices in different collections that show us that

18

00:03:02.690 --> 00:03:09.988

Vanessa Toulmin: at its height it was 2,500, but it was probably more because of the parts of the building where

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00:03:10.730 --> 00:03:11.790

Vanessa Toulmin: benches

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00:03:12.050 --> 00:03:13.599

Vanessa Toulmin: rather than seats.

21

00:03:14.340 --> 00:03:26.530

Vanessa Toulmin: There was an entertainment tax which told you how many you used to get tax for people coming in the building, so they would also underplay the capacity. But anyway, the major issue we're going to talk about today is

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00:03:26.620 --> 00:03:34.329

Vanessa Toulmin: in 2,019. When I became acting chair, we had a governance review, funded by the Theatres Trust and supported by Lancaster City Council.

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00:03:34.450 --> 00:03:37.539

Vanessa Toulmin: and we had to dissolve the friends charity

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00:03:37.960 --> 00:03:52.030

Vanessa Toulmin: there was 2 charities and a company operating the building which was not within charitable guidelines and Charity Commission guidelines. So we had about a 14 month process, where we actually, with the Support Aliks Council and

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00:03:52.240 --> 00:04:03.990

Vanessa Toulmin: of the Theaters Trust and the Charity Commission. We, the Friends. Charity was dissolved, new trustees were appointed, and now the building is solely operated by the Winter Gardens Presentation Trust Limited

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00:04:04.080 --> 00:04:05.879

Vanessa Toulmin: on January 2020,

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00:04:06.556 --> 00:04:12.609

Vanessa Toulmin: this is a new board. New trustees. And then I formally became the chair in 2020

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00:04:13.120 --> 00:04:14.310

Vanessa Toulmin: next slide.

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00:04:14.370 --> 00:04:20.379

Vanessa Toulmin: So our current chairs and trustees, we, this is kind of this is on our website, but you can find out more about it.

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00:04:20.440 --> 00:04:26.719

Vanessa Toulmin: and we consciously brought together a group of trustees who had intimate building knowledge.

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00:04:26.790 --> 00:04:34.340

Vanessa Toulmin: We wanted people who understood the building. We knew that we were going to spend the next 2 to 3 years on huge capital projects.

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00:04:34.360 --> 00:04:54.040

Vanessa Toulmin: Experts in that field cost a lot of money one of our earliest appointees was Paul Anderson, a local solicitor who have saved us many tens of thousands of pounds in legal fees. So we've got a very clear, practical board of trustees whose work is invaluable, moving forward, especially as we go forward in this capital phase

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00:04:55.170 --> 00:04:56.450

Vanessa Toulmin: next slide.

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00:04:57.980 --> 00:05:15.919

Vanessa Toulmin: and then myself just some background to me. People who don't know me. I'm the chair of the Winter Gardens. Off of 14 books now run lots, large projects. Both the University I specialize in cultural regeneration as a historian worked with Sheffield Council, Blackpool Council.

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00:05:15.940 --> 00:05:18.349

Vanessa Toulmin: So this is my kind of day job.

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00:05:18.680 --> 00:05:21.330

Vanessa Toulmin: I'm also a historian, and my pledge

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00:05:21.410 --> 00:05:24.600

Vanessa Toulmin: as a Morecambe girl is to restore the winter gardens

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00:05:24.670 --> 00:05:29.599

Vanessa Toulmin: for the people of Morecambe. That is my personal pledge. And it's actually

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00:05:29.660 --> 00:05:33.280

Vanessa Toulmin: very emotionally satisfying, but also very draining

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00:05:33.980 --> 00:05:35.150

Vanessa Toulmin: next slide.

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00:05:37.010 --> 00:06:03.840

Vanessa Toulmin: So these are some of the assets that we have in the building, which you will see or know as you go forward, and just want to give you a visual understanding that as much as I will talk about it being at risk. And much as I talk about the issues, this is still an outstandingly and amazingly beautiful building. But it's a building that has not had much care for many years, and it's a building that needs a lot of care, and that care has to be done before we open as a fully operating cultural venue

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00:06:04.680 --> 00:06:05.850

Vanessa Toulmin: next slide.

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00:06:07.020 --> 00:06:29.980

Vanessa Toulmin: These are just some of the facets, and I'm showing these parts of the building, because this is part of the redevelopment. That's the staircase, and we'll talk to Michael about the work is done on it. That's this amazing and top of the building, which gives you an unparalleled view of Morecambe Bay, and and that is one of the beautiful box offices that the volunteers who've worked tirelessly over the last

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00:06:30.230 --> 00:06:34.940

Vanessa Toulmin: many years to actually get the building to a point where the members of the public can come into it.

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00:06:37.480 --> 00:06:41.449

Vanessa Toulmin: So this is really what we've done over the last 3 years.

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00:06:42.200 --> 00:06:46.240

Vanessa Toulmin: And to kind of put it down on slide gives you an amazing understanding.

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00:06:46.420 --> 00:07:02.649

Vanessa Toulmin: And this is really what we've had in terms of funding. So it's about 11 different funding streams that we're operating on any given time. Part of that gives you an understanding. So when you come into the building as a visits to more common last year, we had 55,000 visitors through the building.

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00:07:02.680 --> 00:07:03.730

Vanessa Toulmin: and

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00:07:03.950 --> 00:07:05.889

Vanessa Toulmin: and we've had a range of events.

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00:07:06.180 --> 00:07:08.799

Vanessa Toulmin: This is this is what is underpinning it. All

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00:07:08.910 --> 00:07:18.420

Vanessa Toulmin: removal of asbestos, heating installation, architectural heritage fund funding for project development, economic investment from local authorities

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00:07:18.440 --> 00:07:20.080

Vanessa Toulmin: repairing the roof.

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00:07:20.130 --> 00:07:26.480

Vanessa Toulmin: repairing the ceiling. The ceiling is an important aspect to start on, because without the repairs of the ceiling.

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00:07:26.550 --> 00:07:34.340

Vanessa Toulmin: we were working operating illegally as a venue, because we could not have events in that building until that plastic work is done.

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00:07:34.640 --> 00:07:44.679

Vanessa Toulmin: So that was over 280,000 pounds worth of work secured from historic England and getting the plaster done. Because then we can have events in the building.

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00:07:44.690 --> 00:08:00.929

Vanessa Toulmin: And then, just to give you an understanding every year. Hales now have to come back, check the plaster, do a report which costs a lot of money, and then give us a license to operate, and I'm really pleased that they have now given us a license to operate this year only 5 days before we reopen

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00:08:01.300 --> 00:08:08.420

Vanessa Toulmin: and Culture Recovery Fund. Obviously, as soon as we did the Governance Review less than 2 months later

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00:08:08.430 --> 00:08:10.519

Vanessa Toulmin: and the pandemic happened.

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00:08:10.720 --> 00:08:28.179

Vanessa Toulmin: And then, now we're in a position where we Brazil, the income generation up to 100,000 year, an amazing group of volunteers who did 12.5,000 h last year trustees. But we are still essentially a volunteer organization who operate with no paid staff.

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00:08:29.100 --> 00:08:31.300

Vanessa Toulmin: And really, when you understand that.

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00:08:31.320 --> 00:08:38.259

Vanessa Toulmin: it's quite remarkable that we've got to where we are. So that really gives you an understanding of just some of the factors that have been

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00:08:38.929 --> 00:08:40.220

Vanessa Toulmin: underpinning

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00:08:40.520 --> 00:08:44.130

Vanessa Toulmin: those weekly openings that you've been seeing over the last 2 years

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00:08:45.550 --> 00:08:46.910

Vanessa Toulmin: next slide, wouldn't it?

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00:08:48.120 --> 00:09:09.359

Vanessa Toulmin: So just some photographs of the work that's been done. This is the work that's been done on the plaster. And if you go on our website. There's a very detailed case

studies of all the plasterwork that's been done all the dirt. I mean, literally half a ton of dirt was taken out between sections of the plaster, which was basically causing the ceilings to

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00:09:09.390 --> 00:09:10.640

Vanessa Toulmin: air collapse.

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00:09:10.860 --> 00:09:19.239

Vanessa Toulmin: And there you see some of the moldings and just some of the work that's been done. If you walk into the building now you'll see there are no holes in the ceiling

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00:09:19.860 --> 00:09:21.090

Vanessa Toulmin: next slide.

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00:09:21.700 --> 00:09:38.629

Vanessa Toulmin: and this is some of the plasterwork that's been Redone and and some of the work that's been undertaken. So I'm just setting the context for where we are. So now all the plaster works been done. There's still elements in the circle and up in the gods which need to be done. But the auditorium itself is tight now.

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00:09:40.970 --> 00:09:54.019

Vanessa Toulmin: So what is our vision? So this gives you the second and third floor. You can see there's still a lot of work to be done so. What is our vision? Our vision is to bring it back to what it was called originally, and set up to be, which was the Albert Hall of the North.

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00:09:54.310 --> 00:10:03.800

Vanessa Toulmin: and people scoffed when I said this 4 years ago because they hadn't really seen the potential of the building. They hadn't really understood why, that incredible orchestral

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00:10:04.070 --> 00:10:09.110

Vanessa Toulmin: background and history is an essential part building as much as the variety performance side.

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00:10:09.220 --> 00:10:11.560

Vanessa Toulmin: So the Winter Gardens was built as a concert hall.

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00:10:11.940 --> 00:10:23.060

Vanessa Toulmin: and that concert hall is echoed in the acoustic setting of the building. It's echoed in that incredible plasterwork which is acoustically designed for vibrations to run throughout the building.

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00:10:23.160 --> 00:10:25.539

Vanessa Toulmin: and also shows you the splendor

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00:10:25.550 --> 00:10:29.499

Vanessa Toulmin: it was designed to make a mill girl feel like a duchess for the day.

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00:10:29.680 --> 00:10:32.299

Vanessa Toulmin: and parts of the building show that history

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00:10:32.340 --> 00:10:54.129

Vanessa Toulmin: and that ambition and expectation, the parts the building people look at and think. Well, it, you know it. It's never gonna get there. And I, I understand. For many years there has been a feeling of that. But now I think we're really on a journey, and that journey is what I'm gonna kind of demonstrate today. And also it reveal how we're going to do it, or where we're going to do it. And the timing.

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00:10:54.160 --> 00:10:55.940

Vanessa Toulmin: if possible, as well.

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00:10:56.760 --> 00:10:58.480

Vanessa Toulmin: So the next slide, please.

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00:10:59.280 --> 00:11:05.099

Vanessa Toulmin: So this is what the building was built for. It was a concert hall, and music venue. The acoustics are fantastic.

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00:11:05.200 --> 00:11:15.189

Vanessa Toulmin: and we call it the Albert Hall of the North, because that's what it was known for. It was built originally for the nationally claim music. Morecambe Music festival, which was one of the leading festivals in Europe.

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00:11:15.400 --> 00:11:18.190

Vanessa Toulmin: home to classical music for much of his career.

84

00:11:18.651 --> 00:11:30.939

Vanessa Toulmin: We have obviously the association with Elgar has now been really much of the full place, and obviously the premiering of a number of pieces by Elgar between 19 and 3 to 19 away.

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00:11:31.560 --> 00:11:39.509

Vanessa Toulmin: What wasn't why, we've known it was the home for the Halley orchestra during the thirties and forties, and we want to kind of bring that ambition back to the building.

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00:11:39.620 --> 00:11:43.959

Vanessa Toulmin: It has the potential to be the largest indoor music venue. In North Lancashire

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00:11:43.970 --> 00:11:57.500

Vanessa Toulmin: there is a population base of 1.3 million, and surrounding radius of a winter gardens and our travel for us, and also an opportunities for one third of the building to be used for wider economic leisure tourism initiatives.

88

00:11:57.630 --> 00:12:17.529

Vanessa Toulmin: So the building itself is historical. Context has got problems because it was actually built as part of a larger complex, and that larger complex was demolished in 1982, in real terms, from a building management side. Basically, it means the whole infrastructure of a building lighting. So everything was run next door.

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00:12:17.600 --> 00:12:25.359

Vanessa Toulmin: and that is all gone. So what we have to do is to bring all those utilities back into a grade, 2 star listed building.

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00:12:25.640 --> 00:12:32.430

Vanessa Toulmin: So once you understand that. Then you kind of understand how you bring on you. You've actually sold solve that complexity

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00:12:33.000 --> 00:12:34.119

Vanessa Toulmin: next slide.

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00:12:35.790 --> 00:12:42.359

Vanessa Toulmin: So we've done a range of events over the last few years as R. And D. Events working with different promoters, local and nationally.

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00:12:42.750 --> 00:12:45.419

Vanessa Toulmin: to give us an understanding of what we need.

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00:12:45.703 --> 00:12:50.020

Vanessa Toulmin: So it's fine to say, we wanna be at music family. But what does that actually involve?

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00:12:50.310 --> 00:13:03.070

Vanessa Toulmin: Involves a huge amount of backstage. Infrastructure involves a huge amount of commitment to sound lighting without even the staffing side. So we've got to put things into the fabric of this building that have never been there.

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00:13:03.340 --> 00:13:10.210

Vanessa Toulmin: We've got to change and adapt parts of the building which are heavily listed. But we've also got to show there is an economic need.

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00:13:10.530 --> 00:13:14.650

Vanessa Toulmin: We're not pickling the building aspect. We're making it ready for the next 100 years.

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00:13:14.710 --> 00:13:21.640

Vanessa Toulmin: And these are 2 events we had. We had an event with the Levellers, which is done from the field and from Kendall calling.

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00:13:21.660 --> 00:13:43.370

Vanessa Toulmin: and we had Hawkwind, which was done by Matt Panash, a local promoter who's been really really instrumental in helping us bring different events to the building, but you can see in there people are standing, and the capacity in both of those is up to 900. So it's the first time in many years, and I say this, the legally, the capacity of the building was up to 900

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00:13:44.950 --> 00:13:46.080

Vanessa Toulmin: next slide.

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00:13:46.770 --> 00:13:52.739

Vanessa Toulmin: We've also had poetry events. That was John Cooper Clark again brought to us by the Morecambe Bay Poetry Festival.

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00:13:52.750 --> 00:13:55.760

Vanessa Toulmin: And then we had the Leeds choir.

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00:13:55.820 --> 00:14:10.640

Vanessa Toulmin: And and again, it's just showing what kind of uses the building can be, so it can be done for music and can be done for performance. It can be done for poetry, and it could also be done for acoustics, choir, and choral events. And again, so this is showing the building with seats.

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00:14:10.800 --> 00:14:20.728

Vanessa Toulmin: and 500 people can seat and look at building. So currently, we operate a capacity of up to 960 for standing, and

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00:14:21.130 --> 00:14:26.099

Vanessa Toulmin: approximately between 5 to 600 for seating, depending on the kind of seating we use.

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00:14:26.650 --> 00:14:37.609

Vanessa Toulmin: And these are events that took place. Now, these events were really important because we got postcode analysis. We got where people came from where people traveled and people travel from all over the north of England

107

00:14:37.620 --> 00:14:45.299

Vanessa Toulmin: to come to the winter gardens, and that was an incredibly set of evidence we could use to get the funding, the larger pots of funding that we are now

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00:14:45.330 --> 00:14:48.070

Vanessa Toulmin: in the process of delivering and going forward on

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00:14:49.530 --> 00:14:50.660

Vanessa Toulmin: next slide.

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00:14:51.160 --> 00:15:13.080

Vanessa Toulmin: So this, this is. This is not done by the architects. This is done by us. So this is what we imagine it, that we have a standing and seating flexible space downstairs, and then we restore the seating back to the circle and the gods, and I know that we had a wonderful campaign done by the friends to get those seats back, and that people keep and asking us when they're going back.

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00:15:13.080 --> 00:15:22.819

Vanessa Toulmin: when the building is structurally sound enough on the second floor to take that. And this is what our architect, who will talk about it in a minute is planning to get to

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00:15:23.420 --> 00:15:24.550

Vanessa Toulmin: next slide.

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00:15:25.840 --> 00:15:29.299

Vanessa Toulmin: So this is what we're looking at. This is literally our plan.

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00:15:29.830 --> 00:15:49.109

Vanessa Toulmin: And we're increasing the capacity. We're currently at 970 plus 60 for staff and crew. That's important. The future capacity could be up to 2,300, and we say could be up to, because we have to kind of work on the accessibility issues all the different legislations.

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00:15:49.510 --> 00:16:11.599

Vanessa Toulmin: the Cdf funding, which is the funding we are now developing and talking about, which is from Arts Council, England, and delivered through Arts Council, England, but funded by Cdcms. And the Government, and we went for an incredibly competitive process. To do that we are the only voluntary led Charity. Who's ever had this funding? So we're very proud of that. But that has issues as well.

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00:16:11.860 --> 00:16:27.679

Vanessa Toulmin: We currently have 8 toilets and 4 yeah, Uyles, but we need to increase capacity. We have planning permission to have the temporary toilets that we have in now. And obviously the aim is by 2025, 26, we will have a full new toilet pop.

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00:16:27.870 --> 00:16:34.490

Vanessa Toulmin: We've got a heating system now in place. We've got new insurance and events structure now in place, and we have

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00:16:34.600 --> 00:16:43.600

Vanessa Toulmin: now in the process within. Literally, now we are installing and getting a spec out for new age and technical requirements.

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00:16:43.770 --> 00:17:04.899

Vanessa Toulmin: New windows at the back of the building. I think we've got 17 windows to replace new stage door to replace, and that makes it all the backside of the building. The the kind of back end of the infrastructure will make it absolutely attractive for touring and

production companies cause they can load from the back of the building, go straight into the car park and go straight in.

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00:17:05.140 --> 00:17:11.000

Vanessa Toulmin: We also need to put a whole electrical cover throughout the building, rewiring the entire building

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00:17:11.060 --> 00:17:16.349

Vanessa Toulmin: and a fire safety plan over the next 3 years. So in the blue boxes you can see

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00:17:16.560 --> 00:17:18.620

Vanessa Toulmin: like, what we're doing.

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00:17:18.630 --> 00:17:21.840

Vanessa Toulmin: application for full infrastructure.

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00:17:21.900 --> 00:17:28.539

Vanessa Toulmin: creating a fire extension, changing the bar and cafe area, developing parts of the building. So

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00:17:28.850 --> 00:17:36.440

Vanessa Toulmin: there's about 3 different schemes running within the 3.2 million that we have been given from different funding sources.

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00:17:38.220 --> 00:17:39.790

Vanessa Toulmin: Next slide, please.

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00:17:40.360 --> 00:17:48.160

Vanessa Toulmin: So the full amount of the work that we've been delivering since October 2023 is 3.2 million.

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00:17:48.190 --> 00:18:00.349

Vanessa Toulmin: of which 2.7 4 is from the Arts Council and Dcms. 200,000 from the UK. Shared prosperity fund given to Lancash Council, and then 200,000 that we have to trust

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00:18:00.430 --> 00:18:03.460

Vanessa Toulmin: have to contribute, and we contribute that through

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00:18:03.560 --> 00:18:09.439

Vanessa Toulmin: cheese, coffees, and toasters. Every penny you go into the building goes directly back into the project.

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00:18:10.080 --> 00:18:20.389

Vanessa Toulmin: We've also got an amazing. We've been fundraising for the contribution to resort them as eighth floor, and that has been successful, and Michael, who will talk next, will talk about that.

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00:18:20.420 --> 00:18:23.789

Vanessa Toulmin: and we've fundraised 45,000 pounds.

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00:18:23.860 --> 00:18:31.179

Vanessa Toulmin: with additional funding part of that funding from the Pilgrim Trust, which was the final piece in the jigsaw literally.

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00:18:31.260 --> 00:18:36.830

Vanessa Toulmin: and then we are the first volunteer charity not funded by the local authority or larger trust to get this award.

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00:18:37.540 --> 00:18:41.449

Vanessa Toulmin: So what we have raised in from 2020 until now

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00:18:41.930 --> 00:18:47.929

Vanessa Toulmin: is 4.4 million. But this will only take us halfway. This will take us up to the circle

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00:18:48.300 --> 00:19:02.460

Vanessa Toulmin: and increase the capacity up to 1,500 1,600 depending if we're seating or standing downstairs. So if we're seated downstairs. It will take us up to 1,100. If we're standing. It will take us up to 14, 1,500,

138

00:19:02.520 --> 00:19:19.439

Vanessa Toulmin: and I'll say that because Stephen will give you very clear instructions and understanding of why we can't guarantee exactly what the capacity is going to be other than to like the last 50 or 100 because of the regulations, and we don't know if we get to a certain part of the building that we can't put something there because of the listing

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00:19:20.790 --> 00:19:22.020

Vanessa Toulmin: next slide.

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00:19:22.900 --> 00:19:29.130

Vanessa Toulmin: So this is what we're doing from October 2023 to March 2026. This is our timeline of work.

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00:19:29.740 --> 00:19:34.140

Vanessa Toulmin: Transform the theatre into a music venue 1,600 plus, as I said.

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00:19:34.220 --> 00:19:50.800

Vanessa Toulmin: and the work is incredibly capital. 2 story new toilet block with accessibility fire escapes to put on the temporary footprint of the toilet block, rewiring new systems, new sound and lighting, acoustic capital works of 2.8 million.

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00:19:50.880 --> 00:19:55.709

Vanessa Toulmin: and we aim to close. And again, this is all depending on our building schedule.

144

00:19:56.000 --> 00:20:14.269

Vanessa Toulmin: and part of that will be 400,000 pounds of work, which will be the young creatives. And that will be what we'll talk about in our next session, how we're gonna engage the young people of Morecambe in the building, how we're gonna program for different audiences. But really, it is literally talking about the capital project today.

145

00:20:14.920 --> 00:20:16.080

Vanessa Toulmin: Next slide.

146

00:20:16.940 --> 00:20:24.840

Vanessa Toulmin: So the young creatives is what we'll talk about next time it's developing as cohort of 75 students

147

00:20:24.880 --> 00:20:31.929

Vanessa Toulmin: on placements from North Lancashire and South Cumbria and then development from the British theatre technicians.

148

00:20:32.000 --> 00:20:40.920

Vanessa Toulmin: Obviously, we've got local partners, more music, deco pub, league, Northern silence, Morgan Poetry festival, and we've already starting this process.

149

00:20:41.350 --> 00:20:52.600

Vanessa Toulmin: We've now appointed a project team from Buttress as lead design, apple Yard and true, and place capitals project management they will deliver, and with a coordinating with us on the project.

150

00:20:53.110 --> 00:21:19.860

Vanessa Toulmin: we still, as a trust, require our volunteers and our trustees to still operate the building, keep it going, and raise that 200,000 pounds match funding which is essential to the ongoing project and also pay for the upkeep of the building. We will start programming the building, and we will be advertising the next 3 to 4 days for new posts for the project which should be the first paid posts that directly work on the building with us.

151

00:21:20.040 --> 00:21:24.090

Vanessa Toulmin: which will be an events coordinator and engagement officer.

152

00:21:24.560 --> 00:21:29.529

Vanessa Toulmin: a project assistant to collect all the data and also a digital officer.

153

00:21:29.650 --> 00:21:30.859

Vanessa Toulmin: But isn't something

154

00:21:31.590 --> 00:21:32.700

Vanessa Toulmin: next slide.

155

00:21:34.050 --> 00:21:40.109

Vanessa Toulmin: So this is the building. As we are today, you can see the work that's been done. You can see the potential.

156

00:21:40.410 --> 00:21:48.879

Vanessa Toulmin: And I hope you have given you some background to understanding the huge amount of work that's gone on behind the scenes over the last 4 months.

157

00:21:49.190 --> 00:22:18.339

Vanessa Toulmin: based on foundations of work that goes back to 2020, and this would not have been possible without the volunteers about the trustees, and for that work we, as an organization, and our volunteers, rewarded the King's award to volunteer service in January,

and something I was very proud of to accept on behalf of the trustees and the volunteers. But it's only to start. We still got a long way to go. We want to do these conversations to make you understand what we're doing, why we're doing it.

158

00:22:18.450 --> 00:22:24.410

Vanessa Toulmin: And I'm happy to take questions about where we're up to, or if you want to just get onto Michael, that's equally fine

159

00:22:24.680 --> 00:22:26.020

Vanessa Toulmin: back to you, Lynette.

160

00:22:29.400 --> 00:22:39.513

Administrator: Thank you, Vanessa. So I'll just see if we've had any questions coming so far. It doesn't look like, is anyone have any questions. If you'd like to pop them in the chat, that would be great.

161

00:22:39.830 --> 00:22:47.359

Administrator: As I say, we can always leave until the end if you want more discussion. But in the meantime I'll give you a minute to do that.

162

00:22:47.530 --> 00:22:55.440

Administrator: No, thank you very much for that, Vanessa, that's great. So I think up next we have, Michael. So, Michael, if you're able to put your.

163

00:22:55.440 --> 00:22:55.850

Vanessa Toulmin: Yeah.

164

00:22:55.850 --> 00:22:57.620

Administrator: Were a microphone back on that.

165

00:22:57.620 --> 00:22:59.814

Vanessa Toulmin: So I'll introduce Michael.

166

00:23:01.460 --> 00:23:02.739

Administrator: Back and put the slides back up.

167

00:23:03.120 --> 00:23:21.009

Vanessa Toulmin: Michael Vivi Vivli is from a conservation company which we went through a competitive process to a point, and the funding for this came directly through local contributions. This is directly money. Over 151 people contributed to the crowd funding.

168

00:23:21.010 --> 00:23:33.500

Vanessa Toulmin: We also had a wonderful donation from his Majesty the King, and we also got 12,000 from the Pilgrim Trust. So the first start of the work of the capital project that I've been talking to you about is now so over to you, Michael.

169

00:23:36.190 --> 00:23:36.780

Michael Rieveley: No?

170

00:23:40.800 --> 00:23:42.610

Michael Rieveley: At? Hmm.

171

00:23:45.240 --> 00:23:46.325

Michael Rieveley: Okay.

172

00:23:53.920 --> 00:23:54.540

Michael Rieveley: hi.

173

00:23:54.540 --> 00:23:54.989

Vanessa Toulmin: Reason, to.

174

00:23:56.533 --> 00:23:58.077

Michael Rieveley: Has to.

175

00:23:59.595 --> 00:24:03.619

Michael Rieveley: stop the video for me. It's I can't open it here.

176

00:24:04.990 --> 00:24:09.255

Administrator: Yes, I've yes, I've I've got the slides up. Can everyone see them? Okay?

177

00:24:09.690 --> 00:24:13.089

Administrator: Great. So yeah, Michael, the slides are up for the audience. Now.

178

00:24:13.553 --> 00:24:15.820

Administrator: I'll let's have a look. If you

179

00:24:16.000 --> 00:24:17.410

Administrator: A,

180

00:24:17.450 --> 00:24:27.639

Administrator: I think to start your video, you just need to go down to the the bar and click on the the video icon, and that should join. Yes, there we are. We've got you back now. Wonderful

181

00:24:28.408 --> 00:24:31.039

Administrator: so I'm just gonna unpin Vanessa

182

00:24:31.340 --> 00:24:33.998

Administrator: and PIN you now. So

183

00:24:35.190 --> 00:24:42.020

Administrator: great spotlight here for everyone. Yeah, we can hear you, and we can see you. So please go ahead and just let me know you want to change the slides. Thank you.

184

00:24:42.540 --> 00:24:44.206

Michael Rieveley: Okay, thank you very much.

185

00:24:44.750 --> 00:24:47.490

Michael Rieveley: right, start off. We'll

186

00:24:47.840 --> 00:24:57.749

Michael Rieveley: just run through A sequence of events as to what happened in terms of timing. So in 2,022

187

00:24:58.960 --> 00:25:01.730

Michael Rieveley: We were approached. This is

188

00:25:01.980 --> 00:25:25.439

Michael Rieveley: me as read, blue ceramics were approached to how to go and assess the building as as well assess the ceramics in the building and see and offer a quote form. Eventually we were given the go ahead after

189

00:25:26.332 --> 00:25:28.680

Michael Rieveley: in June of

190

00:25:28.780 --> 00:25:31.589

Michael Rieveley: 23

191

00:25:31.760 --> 00:25:33.154

Michael Rieveley: There's a various

192

00:25:33.840 --> 00:25:40.229

Michael Rieveley: sort of plannings going on with throughout that period of time. Until we got

193

00:25:40.320 --> 00:25:42.410

Michael Rieveley: we actually entered the building

194

00:25:42.550 --> 00:25:46.160

Michael Rieveley: in October 23.

195

00:25:48.100 --> 00:25:51.033

Michael Rieveley: there's yeah in terms of

196

00:25:52.000 --> 00:25:55.863

Michael Rieveley: planning. And what have you that that we have to

197

00:25:57.850 --> 00:26:00.759

Michael Rieveley: engage people to produce

198

00:26:01.961 --> 00:26:12.589

Michael Rieveley: replicas of the mosaic and the tiles ahead of time. So that was done. In the knowledge that

199

00:26:12.650 --> 00:26:24.103

Michael Rieveley: well that that they may, they may. They may have to do provide this stuff. But it wasn't till we actually got the go ahead that we could say, Yeah, go ahead.

200

00:26:24.870 --> 00:26:25.690

Michael Rieveley: got

201

00:26:27.480 --> 00:26:28.500

Michael Rieveley: the

202

00:26:31.240 --> 00:26:32.500

Michael Rieveley: Yeah. I'd say.

203

00:26:33.840 --> 00:26:36.169

Michael Rieveley: yeah, that. So that that's basic

204

00:26:36.260 --> 00:26:38.142

Michael Rieveley: timeline of events.

205

00:26:39.730 --> 00:26:47.410

Michael Rieveley: there was an interesting thing in that the initially the the. It was thought that the tiles

206

00:26:48.136 --> 00:26:56.667

Michael Rieveley: and the interior ceramics were produced by Burman tots. Now this. Fortunately,

207

00:26:58.100 --> 00:27:13.929

Michael Rieveley: this, Paul Rothery and Cynthia Church, who are members of the Towson Architectural Ceramic Society, have a big interest in permanent toss, and they were pretty unsure. That that was for certain reasons that

208

00:27:14.100 --> 00:27:27.361

Michael Rieveley: it may not have been Burmatos, and through their research they actually found out that it was. The tiles were actually produced by a company called the Campbell Tower Company of Stoke on Trent, which is

209

00:27:29.295 --> 00:27:32.409

Michael Rieveley: we we very interesting for

210

00:27:32.940 --> 00:27:36.269

Michael Rieveley: people who are interested in tiles and that sort of thing. And

211

00:27:37.350 --> 00:27:41.699

Michael Rieveley: now, right, if we move on to the next slide, please.

212

00:27:46.470 --> 00:27:48.570

Michael Rieveley: yeah. Well, this is

213

00:27:48.920 --> 00:28:00.187

Michael Rieveley: the the. These slides are all of the floor as we first saw it. You can see there are various problems.

214

00:28:00.810 --> 00:28:02.040

Michael Rieveley: damage

215

00:28:02.400 --> 00:28:03.540

Michael Rieveley: dirt.

216

00:28:06.100 --> 00:28:18.359

Michael Rieveley: and if you look at the th. There's various attempts have been made to sort of like infill some of the missing bits with a very rough

217

00:28:18.670 --> 00:28:29.030

Michael Rieveley: bit of cement and there were various fractures that ran through the floor, which had loosened up the tiling

218

00:28:29.280 --> 00:28:38.390

Michael Rieveley: along with a large area of delamination, where the actual floor, the

219

00:28:40.440 --> 00:28:48.410

Michael Rieveley: the mosaic had separated from the sub floor, and when you stood on it all

220

00:28:48.690 --> 00:28:55.530

Michael Rieveley: pushed it down with your finger you could. You could see it moving up and down, and

221

00:28:55.880 --> 00:29:01.200

Michael Rieveley: it was hadn't been left much longer it would ever, with a

222

00:29:01.210 --> 00:29:03.659

Michael Rieveley: traffic going over it. It would have

223

00:29:03.690 --> 00:29:05.296

Michael Rieveley: fallen apart.

224

00:29:06.640 --> 00:29:10.629

Michael Rieveley: so yeah, if we carry on to the next slide. Now.

225

00:29:11.304 --> 00:29:17.075

Michael Rieveley: These are pictures which shows the various bits of damage there.

226

00:29:17.940 --> 00:29:19.040

Michael Rieveley: And

227

00:29:20.570 --> 00:29:33.884

Michael Rieveley: this damage had been caused by various for various reasons, is largely full. Over the years movement building movement, substrate movement.

228

00:29:35.590 --> 00:29:36.469

Michael Rieveley: then.

229

00:29:38.190 --> 00:29:39.889

Michael Rieveley: There's also

230

00:29:39.950 --> 00:29:42.050

Michael Rieveley: changes within the

231

00:29:43.210 --> 00:29:53.732

Michael Rieveley: within the foyer itself. Movement of barriers, installation of new doorways, and this sort of thing.

232

00:29:54.590 --> 00:29:56.450

Michael Rieveley: and as

233

00:29:57.811 --> 00:30:07.039

Michael Rieveley: yeah, and trembling large machinery, things in, through, in and out of the door, in and out of the main entrance. This

234

00:30:07.170 --> 00:30:13.901

Michael Rieveley: basically is the main entrance into the theater, and so consequently it has to be.

235

00:30:15.550 --> 00:30:18.940

Michael Rieveley: One of the things that has to be done is to make it

236

00:30:19.000 --> 00:30:21.482

Michael Rieveley: solid and secure.

237

00:30:23.150 --> 00:30:23.830

Michael Rieveley: poop.

238

00:30:24.100 --> 00:30:28.679

Michael Rieveley: future future foot fall over it, which is good bound to happen.

239

00:30:28.700 --> 00:30:29.710

Michael Rieveley: And

240

00:30:29.870 --> 00:30:30.900

Michael Rieveley: the

241

00:30:33.530 --> 00:30:38.299

Michael Rieveley: safety factor. And also all reasons like that.

242

00:30:39.090 --> 00:31:00.237

Michael Rieveley: the central area, the central photograph here is where we're starting to repair. This area had a in a completely infill complete infill of cement which is tech. Now and then we start by

243

00:31:01.360 --> 00:31:14.259

Michael Rieveley: replacing the tesseri to rebuild the floor there. The third picture is where we've just started cleaning the central

244

00:31:15.640 --> 00:31:27.769

Michael Rieveley: area of one of the major sort of motifs within the floor. Yeah, so I think we can move on to the next

245

00:31:28.220 --> 00:31:36.144

Michael Rieveley: slide similar sort of pictures showing some of the damage in various places.

246

00:31:36.760 --> 00:31:43.275

Michael Rieveley: the top center picture is one showing where a

247

00:31:44.080 --> 00:31:49.110

Michael Rieveley: a turn style have. It's been removed and

248

00:31:50.230 --> 00:31:53.770

Michael Rieveley: It had been filled with a sort of concrete

249

00:31:55.500 --> 00:32:03.089

Michael Rieveley: filling. And similarly, you can see a similar situation down in the bottom.

250

00:32:04.280 --> 00:32:06.192

Michael Rieveley: right hand corner.

251

00:32:07.260 --> 00:32:15.984

Michael Rieveley: And these were in front of the ticket booths. But those have been removed, and at some point in time.

252

00:32:17.120 --> 00:32:21.009

Michael Rieveley: this once again there's there's

253

00:32:21.420 --> 00:32:24.020

Michael Rieveley: the bottom centre. Photograph

254

00:32:24.080 --> 00:32:25.120

Michael Rieveley: is

255

00:32:25.190 --> 00:32:32.326

Michael Rieveley: just laying out some of the replacement mosaic.

256

00:32:33.600 --> 00:32:35.909

Michael Rieveley: So if we move on to the next

257

00:32:36.770 --> 00:32:38.060

Michael Rieveley: slide

258

00:32:38.856 --> 00:33:02.580

Michael Rieveley: once again. This is this is really just a a series of cleaning of the cleaning process where of the send one of the central patterns you can see just initially on the left hand left hand side. Just the centers does be clean the white area, and as we move in out

259

00:33:02.590 --> 00:33:04.390

Michael Rieveley: it just

260

00:33:05.662 --> 00:33:34.230

Michael Rieveley: on the right hand side. It's just gradually getting cleaned, and until the central area is clean. The the floor was incredibly dirty and so it took you couldn't really see the contrast between the different colors. Especially the light colors. And it wasn't till cleaning that you were able to really see the the contrast.

261

00:33:35.160 --> 00:33:38.960

Michael Rieveley: Contrasting colors are clearly

262

00:33:39.060 --> 00:33:41.429

Michael Rieveley: move on to the next slide.

263

00:33:42.279 --> 00:33:49.410

Michael Rieveley: Yeah, this is just shows a little a small. On the

264

00:33:50.280 --> 00:33:52.480

Michael Rieveley: left hand side was a small

265

00:33:52.590 --> 00:33:56.090

Michael Rieveley: cut out which had been taken from a

266

00:33:56.100 --> 00:33:57.839

Michael Rieveley: from, and another

267

00:33:59.270 --> 00:34:03.830

Michael Rieveley: part of the border. Is rubbed out with

268

00:34:04.230 --> 00:34:12.648

Michael Rieveley: paper. And that would act as guide for replacement of the

269

00:34:13.550 --> 00:34:14.560

Michael Rieveley: different

270

00:34:14.770 --> 00:34:15.640

Michael Rieveley: covered

271

00:34:17.210 --> 00:34:20.429

Michael Rieveley: patterns of the

272

00:34:20.500 --> 00:34:24.787

Michael Rieveley: mosaic on on this border area here.

273

00:34:25.500 --> 00:34:27.479

Michael Rieveley: we move on to the next.

274

00:34:29.297 --> 00:34:35.109

Michael Rieveley: Yeah. And now we're we're getting towards the finished area. We that this

275

00:34:38.290 --> 00:34:44.100

Michael Rieveley: the left hand side shows the damage, and

276

00:34:45.110 --> 00:34:50.459

Michael Rieveley: if you look at the right hand side you can see that same area

277

00:34:51.480 --> 00:35:00.242

Michael Rieveley: after following the Restoration work done on it. I think. I say, there's a bit of a dramatic improvement.

278

00:35:01.380 --> 00:35:15.599

Michael Rieveley: There was. Yeah. Also on this slide. You can see. This is a sort of central. There is within the central area of the floor there are 3 patterns,

279

00:35:16.240 --> 00:35:18.450

Michael Rieveley: circular patterns, which

280

00:35:18.550 --> 00:35:20.730

Michael Rieveley: basically of of a

281

00:35:20.770 --> 00:35:24.999

Michael Rieveley: main design of the floor, central floor, but

282

00:35:25.710 --> 00:35:26.290

Michael Rieveley: at

283

00:35:26.420 --> 00:35:43.649

Michael Rieveley: 1 point of time the circular, the sorry, the doors at the far, which you could do at the far end are revolving doors, and they had been put in, I believe, in the 1930 s. Which somewhat

284

00:35:43.800 --> 00:35:46.349

Michael Rieveley: interrupts the

285

00:35:46.430 --> 00:35:49.130

Michael Rieveley: main floor.

286

00:35:49.430 --> 00:35:53.579

Michael Rieveley: The pattern of the main floor, which is unfortunate. But

287

00:35:53.960 --> 00:35:56.350

Michael Rieveley: it's just part of the historic

288

00:35:56.940 --> 00:35:59.620

Michael Rieveley: partner development and

289

00:36:00.440 --> 00:36:03.960

Michael Rieveley: progression of how the

290

00:36:04.350 --> 00:36:05.240

Michael Rieveley: the

291

00:36:05.805 --> 00:36:20.064

Michael Rieveley: development of the building through time. If we move on to the to the next thingy right? Well, basically, this is this is the final floor. After we'd finished it.

292

00:36:21.190 --> 00:36:28.486

Michael Rieveley: What's can you see it? In the central thing? You can see the interrupted flow of the floor.

293

00:36:29.130 --> 00:36:30.125

Michael Rieveley: The

294

00:36:31.130 --> 00:36:37.899

Michael Rieveley: there are. You couldn't ha! Can't really see it on here. But there are various areas

295

00:36:38.180 --> 00:36:39.040

Michael Rieveley: which

296

00:36:40.110 --> 00:36:41.100

Michael Rieveley: i

297

00:36:41.280 --> 00:36:47.239

Michael Rieveley: which we previous repairs which we

298

00:36:47.690 --> 00:36:49.020

Michael Rieveley: lap to.

299

00:36:49.738 --> 00:36:54.400

Michael Rieveley: As sort of historical record of what had occurred

300

00:36:54.490 --> 00:37:04.590

Michael Rieveley: to the floor. They're not desperately obvious until, but if if you from these photographs but there.

301

00:37:05.082 --> 00:37:11.230

Michael Rieveley: there, there are anomalies on it. Which if you visit the

302

00:37:11.430 --> 00:37:12.420

Michael Rieveley: the

303

00:37:14.035 --> 00:37:21.809

Michael Rieveley: floor in the foyer area, you you will notice, but they are there

304

00:37:21.820 --> 00:37:24.989

Michael Rieveley: specifically as

305

00:37:25.715 --> 00:37:27.770

Michael Rieveley: the record of

306

00:37:28.110 --> 00:37:29.130

Michael Rieveley: the

307

00:37:29.864 --> 00:37:31.920

Michael Rieveley: things that have happened

308

00:37:32.070 --> 00:37:36.079

Michael Rieveley: throughout time. There are little

309

00:37:36.920 --> 00:37:38.100

Michael Rieveley: sort of

310

00:37:38.380 --> 00:37:53.109

Michael Rieveley: hmm gaps and holes where barriers have been placed in the past. Around the ticket officeing areas though those are still there. Once again, it's just

311

00:37:54.360 --> 00:37:55.690

Michael Rieveley: to remind

312

00:37:56.530 --> 00:38:01.784

Michael Rieveley: as a reminder of how the building and the

313

00:38:02.450 --> 00:38:03.990

Michael Rieveley: things progress.

314

00:38:05.008 --> 00:38:07.240

Michael Rieveley: Within the foyer area.

315

00:38:08.800 --> 00:38:12.510

Michael Rieveley: So now I think we can move on to the

316

00:38:15.060 --> 00:38:20.079

Michael Rieveley: to the tiling and the fails areas.

317

00:38:21.680 --> 00:38:24.894

Michael Rieveley: the We. We we completed the

318

00:38:26.460 --> 00:38:29.250

Michael Rieveley: work on the floor

319

00:38:29.520 --> 00:38:34.900

Michael Rieveley: in 2,023 between October and December.

320

00:38:35.040 --> 00:38:39.950

Michael Rieveley: and then we returned in February this year.

321

00:38:40.723 --> 00:38:43.290

Michael Rieveley: To start work on the

322

00:38:43.832 --> 00:38:52.357

Michael Rieveley: tiling and fails. Now, these photographs just show the sort of problems that there were.

323

00:38:54.200 --> 00:39:07.581

Michael Rieveley: So if we started this, this is just basically dirt human interference, really. You can see but it's probably not that easy to see from these photographs. But

324

00:39:09.640 --> 00:39:11.530

Michael Rieveley: the at

325

00:39:11.580 --> 00:39:12.670

Michael Rieveley: bottom.

326

00:39:12.700 --> 00:39:18.409

Michael Rieveley: Yeah, where you can see the paint splatters on the

327

00:39:19.830 --> 00:39:26.571

Michael Rieveley: on the lady of the plaque it's entitled The Sea, this particular plaque

328

00:39:27.170 --> 00:39:33.420

Michael Rieveley: and there's a series of paint splatters which have been removed. There are 6 of these

329

00:39:33.500 --> 00:39:37.804

Michael Rieveley: these plaques in the entrance area

330

00:39:39.600 --> 00:39:42.419

Michael Rieveley: and they alternate between

331

00:39:43.220 --> 00:39:50.740

Michael Rieveley: the 2 patterns. One of is called the sea, and the other one is called the land, and they depict.

332

00:39:50.830 --> 00:39:56.390

Michael Rieveley: presumably goddesses of Eve of the sea and land

333

00:39:57.319 --> 00:40:03.119

Michael Rieveley: they're quite attractive pieces and quite spectacular in size.

334

00:40:05.100 --> 00:40:07.860

Michael Rieveley: alright! If we move on to the next.

335

00:40:08.110 --> 00:40:14.347

Michael Rieveley: Hey? Yeah. This shows an area where the

336

00:40:15.090 --> 00:40:17.530

Michael Rieveley: if you look on the right

337

00:40:17.560 --> 00:40:22.949

Michael Rieveley: left hand side. Sorry the damage. There it was just

338

00:40:23.550 --> 00:40:32.140

Michael Rieveley: Completely did some impact damage, or something like that had broken away the whole area of that tile, and the little

339

00:40:32.470 --> 00:40:33.430

Michael Rieveley: a mate

340

00:40:33.780 --> 00:40:40.266

Michael Rieveley: at the base of the a pilaster that run runs up and

341

00:40:40.880 --> 00:40:43.519

Michael Rieveley: the embossed

342

00:40:44.748 --> 00:40:51.480

Michael Rieveley: tile at the base. Now we replaced it. Because they were just individual

343

00:40:52.112 --> 00:40:54.519

Michael Rieveley: pieces. The cost of

344

00:40:55.030 --> 00:41:03.930

Michael Rieveley: producing a ceramic piece for replacement would have been accessing. So these this has been replaced with

345

00:41:04.150 --> 00:41:08.069

Michael Rieveley: with a plastic cast. And

346

00:41:08.320 --> 00:41:09.610

Michael Rieveley: the final

347

00:41:12.950 --> 00:41:15.800

Michael Rieveley: so everything on the the

348

00:41:16.100 --> 00:41:23.017

Michael Rieveley: final result is on the right hand side, just painted up and colored.

349

00:41:25.140 --> 00:41:26.770

Michael Rieveley: to complete it.

350

00:41:26.820 --> 00:41:29.080

Michael Rieveley: If we move on to the next

351

00:41:29.110 --> 00:41:30.360

Michael Rieveley: slide. Now

352

00:41:31.250 --> 00:41:33.080

Michael Rieveley: this is a a

353

00:41:33.895 --> 00:41:34.650

Michael Rieveley: some

354

00:41:34.850 --> 00:41:37.020

Michael Rieveley: seriously impact damage

355

00:41:37.100 --> 00:41:40.597

Michael Rieveley: on one of the upper banisters.

356

00:41:41.490 --> 00:41:43.240

Michael Rieveley: which is.

357

00:41:43.500 --> 00:41:46.475

Michael Rieveley: as you see, has had a fail

358

00:41:47.870 --> 00:41:50.109

Michael Rieveley: and then

359

00:41:50.230 --> 00:41:53.050

Michael Rieveley: eventually was

360

00:41:53.190 --> 00:41:54.840

Michael Rieveley: like the acrylic

361

00:41:55.750 --> 00:41:56.530

Michael Rieveley: pipe

362

00:41:57.340 --> 00:42:00.200

Michael Rieveley: finish has been put on to match

363

00:42:00.250 --> 00:42:04.160

Michael Rieveley: much yet on the right hand side.

364

00:42:04.513 --> 00:42:06.970

Michael Rieveley: Yeah, if we move on to the next one

365

00:42:08.318 --> 00:42:16.821

Michael Rieveley: no more damage similar. Infill put on and touched up.

366

00:42:18.360 --> 00:42:20.430

Michael Rieveley: Oh, yeah, but some

367

00:42:21.800 --> 00:42:23.520

Michael Rieveley: there's a choice

368

00:42:23.600 --> 00:42:25.390

Michael Rieveley: as to what

369

00:42:25.430 --> 00:42:28.239

Michael Rieveley: material use to

370

00:42:29.680 --> 00:42:33.369

Michael Rieveley: replace these things in the past.

371

00:42:33.870 --> 00:42:41.230

Michael Rieveley: Epoxy resin was very favored. Favored material.

372

00:42:41.320 --> 00:42:48.369

Michael Rieveley: but it's nowadays it it's sort of gone out of favor to some extent, because

373

00:42:48.915 --> 00:42:49.420

Michael Rieveley: it

374

00:42:49.530 --> 00:42:51.559

Michael Rieveley: over time it discours.

375

00:42:51.580 --> 00:42:52.620

Michael Rieveley: And

376

00:42:52.830 --> 00:43:14.350

Michael Rieveley: it's once it's in, it's quite difficult to remove. So we, we tend to use soft softer materials, which are easier to remove out, we we which are basically a plaster based material, generally speaking, which we I paint using acrylic colors.

377

00:43:14.360 --> 00:43:17.270

Michael Rieveley: And this is an example of that.

378

00:43:20.210 --> 00:43:22.640

Michael Rieveley: so yeah, if we move on to the next.

379

00:43:24.024 --> 00:43:29.905

Michael Rieveley: Yeah, this, this just shows the stairs. Now the building

380

00:43:31.600 --> 00:43:32.520

Michael Rieveley: The

381

00:43:32.720 --> 00:43:42.641

Michael Rieveley: ceramic decoration extends up the stairways, up towards the entrance into the upper balcony.

382

00:43:44.530 --> 00:43:49.401

Michael Rieveley: And there are sort of 3 flights of stairs that go up to it

383

00:43:50.950 --> 00:43:53.400

Michael Rieveley: with tiling

384

00:43:54.620 --> 00:44:00.450

Michael Rieveley: all the way up and all the way around so in order to access. We

385

00:44:00.740 --> 00:44:06.107

Michael Rieveley: put in lots of scaffolding, or had lots scaffolding put in for us.

386

00:44:06.580 --> 00:44:12.977

Michael Rieveley: and that is Joe scaffolding. And this is once the scaffolding is removed.

387

00:44:14.740 --> 00:44:21.870

Michael Rieveley: that's yeah. So if you move on to the next next slide this is

388

00:44:22.880 --> 00:44:28.639

Michael Rieveley: shows air damage at the on the ground floor.

389

00:44:30.350 --> 00:44:32.123

Michael Rieveley: where the

390

00:44:33.820 --> 00:44:35.870

Michael Rieveley: tiles

391

00:44:37.100 --> 00:44:39.790

Michael Rieveley: in the bottom. 2

392

00:44:40.680 --> 00:44:43.479

Michael Rieveley: photographs you can see.

393

00:44:45.410 --> 00:44:51.410

Michael Rieveley: that we've we're removing that they've been infilled with bits with cement and concrete.

394

00:44:51.430 --> 00:45:00.418

Michael Rieveley: and we removed those and replaced with with the new rep tiles.

395

00:45:01.460 --> 00:45:04.710

Michael Rieveley: to which you say in the top

396

00:45:04.790 --> 00:45:06.460

Michael Rieveley: photographs.

397

00:45:08.750 --> 00:45:11.630

Michael Rieveley: yeah. We now move

398

00:45:11.670 --> 00:45:18.579

Michael Rieveley: onto the the the cleaning. This is largely cleaning.

399

00:45:19.133 --> 00:45:22.837

Michael Rieveley: Related, it was extremely dirty. This this is

400

00:45:23.460 --> 00:45:26.069

Michael Rieveley: Oh, it's it's

401

00:45:26.140 --> 00:45:32.103

Michael Rieveley: quite often difficult to see these? Because they're they're above the

402

00:45:34.101 --> 00:45:37.048

Michael Rieveley: There are a series of of

403

00:45:38.790 --> 00:45:40.349

Michael Rieveley: a super

404

00:45:41.472 --> 00:45:43.037

Michael Rieveley: circular doors.

405

00:45:44.390 --> 00:46:11.430

Michael Rieveley: entrance that you you which we put in in the 19 thirties and above those is an area of tiling which is quite spectacular, really. But it's not often seen, and there are various cherubs and molded pieces, which but it was particularly dirty and

406

00:46:11.817 --> 00:46:24.612

Michael Rieveley: it was really about cleaning it. Most of it was in relatively good condition, apart from some areas and cracks. And what have you but it was really about cleaning there.

407

00:46:25.410 --> 00:46:27.670

Michael Rieveley: So if we move on to the next

408

00:46:27.950 --> 00:46:32.890

Michael Rieveley: set of slides. Yeah, this is, this is once again up in the

409

00:46:33.783 --> 00:46:40.560

Michael Rieveley: that the area which is which above is above the swing door. The circular

410

00:46:40.620 --> 00:46:42.040

Michael Rieveley: swing doors.

411

00:46:43.679 --> 00:46:53.319

Michael Rieveley: you can see in the left hand the so damage this is. Crack a large cracks and missing pieces of

412

00:46:53.520 --> 00:46:55.970

Michael Rieveley: the tile is a

413

00:46:56.020 --> 00:47:08.160

Michael Rieveley: come off we in the second. In the next photograph, you can see. We have sort of repaired those areas and over painted them.

414

00:47:09.900 --> 00:47:15.569

Michael Rieveley: So yeah, so there's there's a number of different problems, it it

415

00:47:15.650 --> 00:47:20.509

Michael Rieveley: due to different for different reasons. Some of it is

416

00:47:20.850 --> 00:47:25.950

Michael Rieveley: due to structural reason, re problems within the building,

417

00:47:26.870 --> 00:47:32.170

Michael Rieveley: and movement over the years. Probably most of it happened

418

00:47:32.280 --> 00:47:34.432

Michael Rieveley: a long time ago.

419

00:47:36.440 --> 00:47:37.245

Michael Rieveley: and

420

00:47:38.820 --> 00:47:48.762

Michael Rieveley: there's so you can see from from here that that this the damage here is is probably quite old.

421

00:47:49.490 --> 00:47:50.840

Michael Rieveley: and

422

00:47:51.080 --> 00:47:54.163

Michael Rieveley: it's been hidden largely hidden

423

00:47:55.321 --> 00:48:03.416

Michael Rieveley: and it really is just a matter of in filling would in filling it. To to make it look acceptable. Really?

424

00:48:04.340 --> 00:48:06.110

Michael Rieveley: right, if we move on to the next

425

00:48:06.620 --> 00:48:21.446

Michael Rieveley: photograph, this is once again above above the circular swing swing doors. Let you through and the left hand side

426

00:48:22.050 --> 00:48:23.670

Michael Rieveley: shows it.

427

00:48:23.760 --> 00:48:25.960

Michael Rieveley: It's quite and dirty

428

00:48:26.926 --> 00:48:36.049

Michael Rieveley: you probably can't see it that clearly. But this is following the sort of restoration and cleaning work

429

00:48:36.731 --> 00:48:43.238

Michael Rieveley: on the right hand side. It's quite spectacular stuff

430

00:48:44.700 --> 00:48:46.593

Michael Rieveley: tiling and

431

00:48:48.000 --> 00:48:52.660

Michael Rieveley: fails work the thing about the

432

00:48:53.020 --> 00:48:54.045

Michael Rieveley: Morecambe

433

00:48:59.710 --> 00:49:04.570

Michael Rieveley: winter gardens is is an example of

434

00:49:04.620 --> 00:49:08.419

Michael Rieveley: one of the finest examples of

435

00:49:08.620 --> 00:49:10.210

Michael Rieveley: this type of

436

00:49:10.955 --> 00:49:11.690

Michael Rieveley: tiling.

437

00:49:12.057 --> 00:49:22.482

Michael Rieveley: That can be seen anywhere. To be perfectly honest. This is, it ranks as one of the finest sort of examples of this sort of work in the country.

438

00:49:23.530 --> 00:49:25.560

Michael Rieveley: and yeah, so

439

00:49:25.650 --> 00:49:28.239

Michael Rieveley: if we move on to the next

440

00:49:28.320 --> 00:49:31.310

Michael Rieveley: slide, and once again, here we have

441

00:49:31.945 --> 00:49:32.550

Michael Rieveley: some.

442

00:49:34.868 --> 00:49:45.341

Michael Rieveley: fractures cracking this was in the stair on the stairways leading, which lead up to the upper circle.

443

00:49:46.500 --> 00:49:51.510

Michael Rieveley: and but there was. There were a number of these faults

444

00:49:52.432 --> 00:49:56.770

Michael Rieveley: and we simply build them in and just

445

00:49:56.920 --> 00:49:58.820

Michael Rieveley: touch them up with some

446

00:49:59.555 --> 00:50:00.220

Michael Rieveley: really

447

00:50:00.710 --> 00:50:05.430

Michael Rieveley: I to cover them, which so you can see. The difference is.

448

00:50:05.450 --> 00:50:13.137

Michael Rieveley: I'll between the damaged area on the left and finished area on the right.

449

00:50:13.980 --> 00:50:16.169

Michael Rieveley: we move on to the next

450

00:50:16.190 --> 00:50:18.360

Michael Rieveley: O, 2.

451

00:50:18.640 --> 00:50:19.359

Michael Rieveley: yeah.

452

00:50:22.840 --> 00:50:25.269

Michael Rieveley: I think that. Yeah, it would

453

00:50:25.360 --> 00:50:26.200

Michael Rieveley: the

454

00:50:29.112 --> 00:50:35.607

Michael Rieveley: in the team we have Ruben Syracuse is made of 3 of us.

455

00:50:36.450 --> 00:50:37.830

Michael Rieveley: and

456

00:50:38.330 --> 00:50:39.370

Michael Rieveley: the

457

00:50:40.270 --> 00:50:54.100

Michael Rieveley: we we very also, we're very grateful for the help of Richard Wilshire at the firing line? Who re, who gave? Who made for us the the replacements.

458

00:50:54.200 --> 00:50:57.344

Michael Rieveley: tiles that we required.

459

00:50:59.078 --> 00:51:10.801

Michael Rieveley: yeah. And obviously, we're also very, very grateful to the the staff. And well, they're all volunteers, basically, all who

460

00:51:12.780 --> 00:51:13.840

Michael Rieveley: did work

461

00:51:14.190 --> 00:51:16.507

Michael Rieveley: tirelessly for the

462

00:51:18.670 --> 00:51:19.660

Michael Rieveley: for the

463

00:51:19.950 --> 00:51:28.693

Michael Rieveley: Garden Winter Gardens Trust, and they were extremely helpful to us in the work we did.

464

00:51:30.308 --> 00:51:33.660

Michael Rieveley: both both the trustees

465

00:51:33.720 --> 00:51:38.829

Michael Rieveley: and the Volunteers were

466

00:51:39.470 --> 00:51:40.340

Michael Rieveley: button

467

00:51:41.710 --> 00:51:52.280

Michael Rieveley: we could. Obviously we couldn't have done it without and it was. It's been a very interesting and enjoyable project.

468

00:51:54.060 --> 00:51:59.560

Michael Rieveley: who have been involved in. There's still some further work to do.

469

00:52:01.960 --> 00:52:06.689

Michael Rieveley: but we hope to get back to that in the next

470

00:52:07.270 --> 00:52:10.700

Michael Rieveley: month or so. We're awaiting some

471

00:52:12.410 --> 00:52:13.330

Michael Rieveley: more

472

00:52:13.990 --> 00:52:20.446

Michael Rieveley: replicate tiles, which, taking bit of time to be done on one of the

473

00:52:24.060 --> 00:52:30.907

Michael Rieveley: patent the the one of the ladies that you saw on the on the first slide.

474

00:52:32.085 --> 00:52:36.285

Michael Rieveley: th, there's one which was where the

475

00:52:37.790 --> 00:52:50.424

Michael Rieveley: where lots of tiles were removed. There are 2 stories about that. One is somebody was trying to remove the actual main plaque

476

00:52:50.950 --> 00:53:04.299

Michael Rieveley: or a possible fact. But in in another explanation, you said it was actually pulled out as a serving to make a serving hatch

477

00:53:04.460 --> 00:53:06.620

Michael Rieveley: through to the

478

00:53:09.750 --> 00:53:11.714

Michael Rieveley: room next door.

479

00:53:13.190 --> 00:53:16.914

Michael Rieveley: either either way, it doesn't really matter

480

00:53:18.805 --> 00:53:19.620

Michael Rieveley: but

481

00:53:20.009 --> 00:53:23.330

Michael Rieveley: that we we have to return to do that.

482

00:53:23.380 --> 00:53:26.700

Michael Rieveley: But otherwise we've completed the work.

483

00:53:28.402 --> 00:53:32.338

Michael Rieveley: so yeah, well, thank you to everybody, and

484

00:53:32.960 --> 00:53:35.900

Michael Rieveley: any questions please feel free to ask.

485

00:53:36.415 --> 00:53:40.389

Vanessa Toulmin: There's one question. Thank you, Michael. I'll do this, Lynette. There's one question

486

00:53:41.092 --> 00:53:43.927

Vanessa Toulmin: and it's a question about the

487

00:53:44.930 --> 00:53:47.489

Vanessa Toulmin: The acrylic paints. Michael.

488

00:53:47.730 --> 00:53:52.879

Vanessa Toulmin: What is the longevity of the painted repairs? Are they going to need regular repainting?

489

00:53:53.658 --> 00:54:00.653

Michael Rieveley: Well, it's very difficult to to know it. They they should last

490

00:54:02.420 --> 00:54:04.240

Michael Rieveley: hopefully for at least

491

00:54:04.500 --> 00:54:09.570

Michael Rieveley: 30 years hence. We May. It's very difficult with these things.

492

00:54:10.450 --> 00:54:29.313

Michael Rieveley: Sometimes they can discover and maybe need need attention again. It's a really matter of wait and see to a large extent, but we hope they should have at least a 30 year longevity

493

00:54:30.020 --> 00:54:31.500

Michael Rieveley: and

494

00:54:31.820 --> 00:54:36.450

Michael Rieveley: by which time, if required, they can be

495

00:54:36.630 --> 00:54:39.450

Michael Rieveley: recovered, and the

496

00:54:39.510 --> 00:54:40.830

Michael Rieveley: there is this

497

00:54:42.610 --> 00:54:46.890

Michael Rieveley: as I was mentioning one of the reasons we've

498

00:54:47.200 --> 00:54:49.455

Michael Rieveley: I probably did, using

499

00:54:50.880 --> 00:54:56.349

Michael Rieveley: epoxy to a large extent. We have used it in small areas, but

500

00:54:56.490 --> 00:54:59.690

Michael Rieveley: to logic that we we tended to use

501

00:55:00.920 --> 00:55:03.270

Michael Rieveley: plaster and other

502

00:55:04.180 --> 00:55:09.939

Michael Rieveley: fillers. Which you can easily remove if required.

503

00:55:11.620 --> 00:55:15.149

Michael Rieveley: It may be that in future there are

504

00:55:15.580 --> 00:55:17.820

Michael Rieveley: better methods found.

505

00:55:18.370 --> 00:55:23.139

Michael Rieveley: But epoxy has been used, but it it

506

00:55:23.500 --> 00:55:26.319

Michael Rieveley: problems in that it it

507

00:55:26.500 --> 00:55:27.800

Michael Rieveley: over time

508

00:55:28.301 --> 00:55:36.320

Michael Rieveley: it discolours, and that it is rather difficult to remove. Once that happens. So there is.

509

00:55:38.440 --> 00:55:41.569

Michael Rieveley: There's now a move away from epoxy.

510

00:55:42.529 --> 00:55:43.139

Michael Rieveley: Resumes

511

00:55:45.603 --> 00:55:46.989

Michael Rieveley: use of?

512

00:55:48.022 --> 00:55:50.759

Michael Rieveley: More easily removable.

513

00:55:51.120 --> 00:55:52.060

Michael Rieveley: Okay.

514

00:55:52.320 --> 00:55:58.240

Vanessa Toulmin: Thank you, Michael. I mean, that was amazing. And I think I remember I've been part of the work for the last 4 months. I think it's

515

00:55:58.510 --> 00:56:02.580

Vanessa Toulmin: a round of applause from everyone. It's just a fantastic piece of work. So

516

00:56:02.680 --> 00:56:21.389

Vanessa Toulmin: and so Michael will be coming back to do one of the dancing ladies. Which, as as Michael said, 2 different stories. There's a question for me in the chat, but what I'll do is hopefully. Steven will be able to answer that I can as well. So thank you, Michael, and can. I now introduce our final speaker.

517

00:56:21.717 --> 00:56:35.139

Vanessa Toulmin: Steven Anderson, who is the lead architect for buttress architects who will talk to you now, slightly more prosaic and less beautiful to talk about. But the work that we're going to be doing over the next year and a half.

518

00:56:36.850 --> 00:56:37.880

Stephen Anderson: Thanks, Vanessa.

519

00:56:38.513 --> 00:56:51.579

Stephen Anderson: Well, the slides are being loaded up. A little bit of kind of background. So I'm Steven Anderson from butchers, architects. We are a practice of architect that specializes in work to historic buildings.

520

00:56:51.842 --> 00:57:16.260

Stephen Anderson: And and it's our great privilege to work on this very very special. It's very building with a very special group of volunteers. Who are bringing this building back to life. And and I can also attest to the quality of Michael's work. It really is stunning in there now. Now that it's been kind of cleaned and repaired, it looks absolutely beautiful. And I hope everyone in the audience will get the chance to come and see it at some point and experience it for themselves.

521

00:57:16.707 --> 00:57:28.179

Stephen Anderson: So Morca winter Gardens. The building that we see today isn't the building that once was to the right hand side of that image? The original Malcolm Winter Gardens used to sit

522

00:57:28.568 --> 00:57:36.099

Stephen Anderson: and what we're now looking at is the Victoria Pavilion elements of it, and the building that used to sit on the right was demolished in the eighteenth

523

00:57:36.461 --> 00:57:59.260

Stephen Anderson: and it took all of the infrastructure for the whole of the complex with it. So all of the toilets, the bars, the restaurants. The heating system all disappeared at that point. And therein lies the challenge that we're trying to resolve today. In that we need to restore that infrastructure to the building to allow it to function

524

00:57:59.585 --> 00:58:11.289

Stephen Anderson: to its capacity. And hopefully, over the next few years we'll see it. Entertain audiences of a circuit, 2.5,000 people once again. I can have the next slide, please.

525

00:58:13.100 --> 00:58:24.740

Stephen Anderson: so we've been involved. Over the last few years, initially kind of looking at the whole of the building and looking at everything that is going to be needed to hit that 2.5,000 capacity.

526

00:58:25.090 --> 00:58:53.010

Stephen Anderson: The work that we're engaged in today is the first phase of that exercise. And as the next said, the sort of 4.4 million or so that's been raised today will kind of get us halfway there. It will deal with those big infrastructure issues make sure that the building can certainly hit 1,500 capacity, and then there will need to be a further phase of works. In future years to help it to achieve that 2.5,000 capacity.

527

00:58:53.190 --> 00:59:05.159

Stephen Anderson: So today I'm gonna talk to you quite a lot about toilets, and perhaps not the most interesting topic but actually, the thing that the building needs at the moment to make sure it can do the job that we all want it to do.

528

00:59:05.570 --> 00:59:34.700

Stephen Anderson: It also needs other things as well. So within the scope of the works that we're looking at at the moment. This electrical infrastructure that needs to be needs to be brought up to kind of a permanent standard, because a lot of the work that the volunteers have done has been temporary in nature, and we're now looking to make that permanent means of escape is a kind of key issue for us, and to accommodate that 2.5,000 people to modern standards, for some adaptations to means of escape that we need to make

529

00:59:35.132 --> 00:59:52.659

Stephen Anderson: and also starting to introduce some opportunities for revenue earning for the more Malcolm Winds Gardens Preservation Trust. So you'll see on the image in front of you. Where bar 2 is what we want to do is restore that space so that it can be used again. As parts of complex.

530

00:59:52.710 --> 01:00:08.550

Stephen Anderson: So what's on this drawing? So this is the ground floor plan. Morecambe Bay is on the left hand side. And the stage end of the building is on the right hand side. And hopefully, that will help you to kind of orient yourselves around the building. For those who who know the sites in the area.

531

01:00:08.956 --> 01:00:28.220

Stephen Anderson: To the top of this slide. We are looking to create an extension and that area, that sort of highlights in Beige at the top of the slide. Is is a a new extension. That we're proposing to accommodate all of the Wc. Provision that we need for the building.

532

01:00:28.220 --> 01:00:46.759

Stephen Anderson: So in a bit of context, particularly for kind of interval performances. You get a lot of people all wanting to go to the lute at the same time, and that means we need a

lot of the toilets. And and that's why this extension is required. And we looked at whether toilet accommodation could be accommodated within the existing footprint

533

01:00:46.760 --> 01:00:50.279

Stephen Anderson: simply wasn't possible. And so an extension is needed.

534

01:00:50.280 --> 01:01:11.000

Stephen Anderson: and we're in the kind of fortunate position that the land. That we're looking at was the former sites of the manager's house. For the Winter Gardens complex, and that was demolished sometime in the past. But as a previously developed site, there's a logic to look into. To put some a new building in that location, to accommodate all this new infrastructure

535

01:01:11.110 --> 01:01:30.370

Stephen Anderson: alongside the toilets. We are introducing a lift. And the purpose of that is to ensure that this building is as inclusive as possible. Going forwards. It can accommodate people with different access needs and they can sit in different parts of the building and not just limited to the ground floor.

536

01:01:30.610 --> 01:01:35.589

Stephen Anderson: and we're also providing accessible Wcs in that extension. A. A. As well.

537

01:01:35.996 --> 01:01:59.860

Stephen Anderson: And then as Vanessa mentioned the stage area. We're looking to put infrastructure in place there, which allows for different performers and types of performance to use the space as easily as possible, that makes it much more efficient for different kinds of productions. To use the the winter gardens make it really attractive and bring high quality acts and performances into more

538

01:02:00.090 --> 01:02:01.510

Stephen Anderson: next slide, please.

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01:02:02.710 --> 01:02:19.100

Stephen Anderson: So this is the first floor. So the the extension runs over. So it's 2 and a half floors, and I'll explain that a little bit more when we get go up the floor. But a similar kind of layout. So it has Wcs and the lift in that, and an accessible Wc.

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01:02:19.469 --> 01:02:48.259

Stephen Anderson: and then you can see that the stack cases are highlighted as well in that sort of base color. They are going to be prepared to make sure that they can accommodate

the volume of people passing up and down them in future. And we're also doing some measures to those to help them. To accommodate those numbers in the event of any kind of an emergency situation. So making sure that there's good compartmentation and that we improve things like lighting. So that they're in the best possible shape.

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01:02:48.761 --> 01:03:14.779

Stephen Anderson: At this level. Level. The seats that's affirm, that have been brought back to the building through the funding campaign that friends run they will be replaced into the Circle. And what we're also going to do is create some provision wheelchair users at this level. So that they can use the lift gets to this level and have a different perspective on the performances. If they choose to use those seats

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01:03:15.310 --> 01:03:16.670

Stephen Anderson: next slide, please.

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01:03:17.830 --> 01:03:42.440

Stephen Anderson: and then at this floor level, you'll see that the extension has a small and second floor with a lift, and the lift lobby, which means that there's access up to this floor for people with access needs and it also obviously means that in the event of an emergency, and those people can also get out via the lift, which is really really important, that we facilitate both access and means of escape.

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01:03:43.200 --> 01:03:44.670

Stephen Anderson: Next slide, please.

545

01:03:45.777 --> 01:04:08.479

Stephen Anderson: And then this is just a plan that shows the sort of very highest levels of the building, the upper circle. And just to kind of show that the interventions we need to make here are about creating really good compartmentation for those staircases, and so they will have a kind of a lid placed over the top of them, and so that they're separated from the auditorium. And I offer safe means of escape

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01:04:09.160 --> 01:04:10.520

Stephen Anderson: next slide, please.

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01:04:11.580 --> 01:04:22.149

Stephen Anderson: So what will all this look like? We've been working quite hard to sort of think about different design solutions for what this extension might look like.

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01:04:22.454 --> 01:04:46.810

Stephen Anderson: And it is quite a complex thing to try and determine that it's a great to start list building. It's obviously hugely significant. But we're actually working in an area that was previously developed with the manager's house. And we're at the kind of rear, the the the sort of tradesman's part of the building, if you like. And so where the the the Morecambe Bay frontage is all about show, you know. It's discussed

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01:04:46.810 --> 01:04:59.920

Stephen Anderson: kind of beautiful terracotta and brick elevation. The rear is very functional. It's not designed to be as aesthetic as a from. So what we're trying to do is maybe tread a kind of a halfway house

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01:04:59.920 --> 01:05:07.749

Stephen Anderson: through that. So we recognize there's an opportunity to create something that's that's visually attractive and appropriate.

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01:05:07.750 --> 01:05:31.810

Stephen Anderson: But we don't want to compete with this amazing list of building. So what we're looking at is the product materials, which is about brickwork, and using sort of similar tones, perhaps using metal products. But the upper parts of the elevation we want to bring some natural daylight into the spaces that we're creating, but obviously not have any privacy issues. So using opaque glass materials like that.

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01:05:31.930 --> 01:05:50.340

Stephen Anderson: And we also think there's a really interesting opportunity to think about the creativity that's brought multiple winter gardens to life over many, many years, and maybe introduce that into the this extension. So perhaps a piece of public art just on the corner of the extension that you can see just on the right hand side of it. There.

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01:05:50.450 --> 01:05:52.380

Stephen Anderson: if you go to the next slide, please.

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01:05:53.410 --> 01:06:17.579

Stephen Anderson: So this is the elevation, looking from the other direction, to the sort side of the winter gardens, so you could kind of see the way that we're looking at the materials expressing the lift shaft. And so that that's kind of a clear element of the scheme. And you can also see, just on the left hand side of the extension, and what we might think of as some sort of a piece of public art that we may introduce to the corner next slide, please.

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01:06:19.043 --> 01:06:28.479

Stephen Anderson: And this is just a view. Looking down backstreet from Northumberland Street. This is quite a congested area of townscape.

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01:06:28.806 --> 01:06:51.359

Stephen Anderson: It's th! There's quite a lot going on but we think that there's an opportunity just to enliven that view, create something visually interesting. Show everyone that this development has happened and and start to hint that what goes on behind the scenes of Morecambe winter gardens, and hopefully attract people to just travel around the corner and and visit the building next slide, please.

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01:06:51.940 --> 01:07:05.030

Stephen Anderson: and and these are some of the the kind of inspirations that we've had which hopefully helps to illustrate the kind of thing that we're thinking about, opportunities to just add a little bit of visual interest without going too far, that we're competing with the listed building

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01:07:05.110 --> 01:07:06.450

Stephen Anderson: next slide, please.

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01:07:07.671 --> 01:07:17.709

Stephen Anderson: Similar precedent examples for the kind of things that we we've been drawing on for inspiration. Obviously alongside, being inspired by the building itself

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01:07:18.060 --> 01:07:19.160

Stephen Anderson: next slide.

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01:07:19.940 --> 01:07:40.239

Stephen Anderson: So these are just the architectural plans. So the process that we're going through at the moment is developing the scheme towards planning and listed building. We've been having lots of really good conversations with people like historic England at the local authority. And this is the nature of information that we're putting together to submit for those consent.

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01:07:40.240 --> 01:08:06.800

Stephen Anderson: and we've already got consent in place to replace the windows on the rear elevation. Those are kind of highlighted with the notes in blue and the purpose of that exercise is, firstly, want to prepare those windows, and not in the best of condition, but also to improve the security at the rear of the building and to improve its thermal performance. And this is not a cheap building to heat, as you might imagine, so anything we can do to save on running costs is incredibly helpful. Next slide, please.

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01:08:07.240 --> 01:08:12.969

Stephen Anderson: It's just further examples of the kind of drawings that we produce for those consents next slide.

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01:08:14.410 --> 01:08:16.020

Stephen Anderson: And next one

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01:08:17.100 --> 01:08:18.389

Stephen Anderson: didn't. That's it, isn't it?

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01:08:20.890 --> 01:08:27.709

Stephen Anderson: So? I think that's me. So thank you very much for listening. And obviously, if any questions, happy to take them.

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01:08:33.200 --> 01:08:35.290

Vanessa Toulmin: Thank you, Steven, and

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01:08:35.779 --> 01:08:37.820

Vanessa Toulmin: thank you. Everyone. I think

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01:08:37.890 --> 01:08:41.349

Vanessa Toulmin: what we wanted to show you is just the amount of work that's involved.

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01:08:41.744 --> 01:08:51.099

Vanessa Toulmin: Obviously the the concept that Steven's put forward was still developing different aspects, and obviously cost is a major aspect as well. Since we got the Grant

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01:08:51.200 --> 01:09:01.849

Vanessa Toulmin: inflation delays to the building permissions. All of that is faxed in. So I'm gonna start back to questions. We've got about 10 min for questions.

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01:09:02.404 --> 01:09:05.380

Vanessa Toulmin: And basically, the first question we got

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01:09:05.540 --> 01:09:14.710

Vanessa Toulmin: and was about why we have to close for the winter months from Steven Kenilworth and Stephen. You can answer that question. It's a huge amount of building work.

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01:09:15.060 --> 01:09:38.730

Stephen Anderson: It. It is a huge amount of building work, and it's it's building work that influences the whole of the building. So I mentioned about electrical infrastructure. So we're rewiring the whole of the building. There'll be periods of time where is is simply well, both unusable from the points of view that will need to turn off power will be rewiring things. Things like the fire alarm system won't be operational for periods that will be on temporary systems while the contractors working there.

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01:09:38.729 --> 01:09:45.810

Stephen Anderson: but because the contractor is going to be across the whole of the site, it's not possible to safely maintain access from public

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01:09:46.109 --> 01:09:52.689

Stephen Anderson: but while it's an operational building site, so for all those reasons, we're going to have to have a closure period. Unfortunately.

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01:09:53.359 --> 01:09:56.029

Vanessa Toulmin: And so the question about is it in the winter months?

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01:09:56.119 --> 01:10:20.639

Vanessa Toulmin: Well, we that's open to discussion at the moment. Actually, Steve, I'm kinda worth. It's an interesting question, because we have to look at the period of work. We also have to look at revenue. We also have to decide whether we take more in the winter months than we do in the summer months. So all of those are now in the building plan that Steven is working with with the, with the major contractors that we hope to bring in. And you know so. And

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01:10:20.809 --> 01:10:36.079

Vanessa Toulmin: I could say at this moment, in time we plan to close in the winter, but it could be that we need to close earlier and open later. But all of that depends on the building work and what we find we're having to go down into the foundations. We're having to look at what's underneath.

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01:10:36.169 --> 01:10:37.889

Vanessa Toulmin: And we have to

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01:10:38.049 --> 01:10:44.479

Vanessa Toulmin: obviously do a lot of investigations. Is that is that a kind of clear answer? Hope, sir?

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01:10:48.898 --> 01:10:50.789

Vanessa Toulmin: Any more questions from people.

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01:10:51.569 --> 01:10:54.919

Vanessa Toulmin: I hope it's given you a kind of greater understanding of what we're doing.

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01:10:54.999 --> 01:10:56.349

Vanessa Toulmin: And maybe

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01:10:56.529 --> 01:11:11.729

Vanessa Toulmin: hopefully, we get a bit of patience because it's quite it. And it's quite an amazing piece of work. And as I said, all of us, from the trustees to myself, to the volunteers, are operating this in our in our, in our own time.

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01:11:13.449 --> 01:11:23.079

Vanessa Toulmin: So every tea and coffee you come in when you come in in Easter will contribute to replicate tiles or all the building work and keep us going.

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01:11:23.199 --> 01:11:26.609

Vanessa Toulmin: So I'm I'm happy to take more questions. We've got another 10 min.

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01:11:32.569 --> 01:11:34.329

Vanessa Toulmin: Is everyone just stunned?

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01:11:44.319 --> 01:11:45.539

Vanessa Toulmin: Thank you, Tim.

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01:11:46.929 --> 01:11:49.889

Vanessa Toulmin: yeah. And we are opening a survey still.

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01:11:50.198 --> 01:12:08.983

Vanessa Toulmin: Which have is on the homepage of the winter gardens, perhaps, that you can put it in the chat about. What kind of events would you like to see in the building. We're really hoping to kind of look at a wide range of events we're looking at. Reintroduce some of the fly aspects of the building, but we have to do structural work on the tile on the

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01:12:09.849 --> 01:12:16.709

Vanessa Toulmin: fly tower because it hasn't been touched for many years, and the whole fly operation was taken out in the eighties.

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01:12:17.295 --> 01:12:32.619

Vanessa Toulmin: There's not clear record of what was taken out of the building, and we're trying to my background as an archaeologist and work with the architects. It's very much a piece of work. I would also like to thank. The Talent Architectural Ceramic Society, who really.

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01:12:32.699 --> 01:12:38.509

Vanessa Toulmin: I know it's like having to understand when you understand who made the tiles. When you understand who designed the building.

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01:12:38.699 --> 01:12:42.959

Vanessa Toulmin: actually puts a lot more expense into it, because then you have to kind of match the

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01:12:43.059 --> 01:12:58.089

Vanessa Toulmin: aspiration of what it was a hundred years ago. So it's really important to know that the tiles are made by Campbell's and Co. It's really important to understand. It was a bespoke scheme, because in a way, we've got to almost create a bespoke attitude to the restoration.

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01:12:58.229 --> 01:13:24.729

Vanessa Toulmin: So all of the architectural data and many people, and there is an article which we can send out will give you a link to people done by Leslie and other people from the Talent Architectural Science Society, who basically were instrumental in us, understanding the importance. It's all like us saying we've got the prettiest child on show, but having experts like them, come in and tell us just how unique this scheme is makes us prioritize the funding.

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01:13:25.034 --> 01:13:27.939

Vanessa Toulmin: It was the most important thing for us, because if this

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01:13:28.559 --> 01:13:32.309

Vanessa Toulmin: once this floor was worked on, you couldn't enter the building.

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01:13:32.649 --> 01:13:35.619

Vanessa Toulmin: It's the main fire exit for the front of the building.

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01:13:35.839 --> 01:13:42.159

Vanessa Toulmin: So the same with the staging. When you do work on the front and back of a building, you're basically taking out your fire exit.

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01:13:42.229 --> 01:13:52.899

Vanessa Toulmin: There was another question about, why can't we operate? Well, we can't operate without toilets as simple as that. The capacity of the building is based on the number of toilets in your fire exits.

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01:13:52.939 --> 01:14:05.389

Vanessa Toulmin: So we have temporary toilets at the back, and we put in another set of 8 toilets to get the capacity up to 970, and also your toilet capacity depends on whether you're standing or seating, or what kind of event you have.

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01:14:05.729 --> 01:14:27.919

Vanessa Toulmin: So that's the discussion. Steve and I having in great detail, is how many theatre performance we will have as opposed to how many music performances, and even to the bizarrely, who? What kind of people go to the toilet? More, you know, younger people might go less than older people. It is honestly a whole science in itself, and I know more about toilets than ever before. I needed to.

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01:14:31.226 --> 01:14:35.729

Vanessa Toulmin: the pantomime. Great. Yeah, we definitely really want to bring pantomime. Keep that

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01:14:36.170 --> 01:15:02.869

Vanessa Toulmin: keep that back. We are very much even though our focus is on music. We are aware of the fact that the people who work with us on the pantomime have told us how many bars they would need to kind of do their pantomime again. Originally the position of the building, it was 34 you could fly. There was 34 fly bars in the building. We're not gonna get back to that. But we're probably looking at putting another 10 or 12, aren't we, Steven? Depending on the structural

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01:15:03.363 --> 01:15:07.479

Vanessa Toulmin: part, and I mean the flight tower hasn't been touched, probably in

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01:15:07.819 --> 01:15:09.029

Vanessa Toulmin: many years.

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01:15:09.650 --> 01:15:19.589

Vanessa Toulmin: I don't know how long it has. So those are the questions we're looking at. But the Theaters Trust and the Associate British Association Theatre technicians are involved as well, and

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01:15:19.699 --> 01:15:23.733

Vanessa Toulmin: I could talk about more about that involvement at the next stage.

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01:15:24.629 --> 01:15:32.669

Vanessa Toulmin: in terms of fundraising. Could the Bar restaurant be fitted out and operated while performance are temporarily posed. I'm afraid not, Stephen. You answer that question.

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01:15:33.940 --> 01:15:51.679

Stephen Anderson: And it. It goes back to that point we're making earlier that we just need to kind of work across the whole building. At once, and and that that creates some significant challenges in terms of how we face things. But I suppose the point there is that we're looking at the facing strategy and looking at how we can minimize closure periods.

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01:15:51.961 --> 01:16:04.050

Stephen Anderson: How we can kind of be flexible in bringing spaces back into use. Some closure is inevitable. But but there may be some nuance to it that we can work within. So that's kind of the the work that we're doing

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01:16:04.050 --> 01:16:16.859

Stephen Anderson: at the moment the live stuff is is kind of looking at that phase and looking how long that closure might be, and looking at exactly when it needs to be and yeah, we we will kind of take those source on board as we do. It.

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01:16:21.250 --> 01:16:22.710

Vanessa Toulmin: Any more questions.

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01:16:25.910 --> 01:16:28.138

Vanessa Toulmin: we will be open at Easter.

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01:16:29.140 --> 01:16:56.000

Vanessa Toulmin: we have got a digital exhibition. We have got digital things online and thank you for the digital exhibition people can visit the site online. We we get 40,000 users a week on the on the site. What? We've been all of these talks will be put online, we're doing a series of podcasts, we're doing 5 podcasts at the moment, we're just getting them together. If

you come to the building Easter, you might feature on the podcast. So we're doing 5 podcasts about the building.

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01:16:56.742 --> 01:16:58.187

Vanessa Toulmin: We're also,

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01:16:59.020 --> 01:17:04.500

Vanessa Toulmin: put the restoration journey online. We did an online tour. Which

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01:17:05.120 --> 01:17:12.279

Vanessa Toulmin: wasn't actually used as much as we thought it would be. So we we really do a lot of evaluation about what people look at.

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01:17:12.683 --> 01:17:13.470

Vanessa Toulmin: One of

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01:17:13.580 --> 01:17:29.880

Vanessa Toulmin: our volunteers suggested. We have digital screens in the building. That's a lot of cost of something which is temporary. We we literally are running costs as a building without opening our 60,000 pounds a year, and that's regardless of the money we have to find for the schemes. So

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01:17:30.190 --> 01:17:47.730

Vanessa Toulmin: these, these talks, the Facebook posts, the Twitter online, I mean, just the one about Michael showing the floor got 40,000 hits. It's just amazing the interest in the Restoration. I don't know whether the one about me and Stephen talking about toilets will get as many people wanting to watch.

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01:17:47.770 --> 01:17:49.630

Vanessa Toulmin: but you just don't know.

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01:17:49.640 --> 01:18:05.690

Vanessa Toulmin: really don't know. But anyone who's online who's got information that can help us or wants to gain fault. Please feel free to contact us through my email, which is chair at Morecam winter gardens.co.uk, or admin at Morecam winter gardens.co.uk.

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01:18:06.120 --> 01:18:16.399

Vanessa Toulmin: hopefully, we'll have people in place in the next 3 months. Again, if people want to talk about the job, descriptions will be going online. Once the Arts Council sign them off this week. Hope next week, hopefully.

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01:18:16.600 --> 01:18:17.355

Vanessa Toulmin: and

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01:18:18.220 --> 01:18:25.280

Vanessa Toulmin: everybody will be involved. It is the People's Palace. It is the People's Palace. It belongs to the people of Morecambe. We are only custodians.

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01:18:25.360 --> 01:18:48.039

Vanessa Toulmin: We are there to safeguard it for the next generation. So our next presentations will be talking about how we want the building to be used by young people and creatives, and and we're open to all discussions. Now is the time, isn't it, Stephen, to talk to us as we go through the stages of Reba stage 2 to Reba stage 3 and the practicalities and also discussions about it. So

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01:18:48.860 --> 01:18:54.809

Vanessa Toulmin: Happy to take ideas happy to be part of that community process. This is what it's all about.

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01:18:55.450 --> 01:19:05.889

Vanessa Toulmin: and I look forward. Everybody will be welcome. Easter. The floor will be on show. We're going to open up the staircases, especially because we have many people who've contributed to the fundraising.

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01:19:05.920 --> 01:19:16.429

Vanessa Toulmin: and and we will acknowledge all of those people. But, as we say, we've really been trying to get to the point where the building's open again at Easter, and Michael has done an amazing job

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01:19:16.440 --> 01:19:23.629

Vanessa Toulmin: if you didn't catch it. In the presentation. 50,000 replacement tiles, Tesla were used on that floor.

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01:19:24.460 --> 01:19:25.880

Vanessa Toulmin: 50,000,

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01:19:25.950 --> 01:19:30.110

Vanessa Toulmin: and they're literally, like, you know, 5 in size.

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01:19:30.230 --> 01:19:31.623

Vanessa Toulmin: It's amazing.

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01:19:32.520 --> 01:19:38.019

Vanessa Toulmin: you just kind of actually understand. And Michael made sure we had lots made

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01:19:38.566 --> 01:19:43.089

Vanessa Toulmin: and the the replicatal. So you it's always a case of cost.

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01:19:43.120 --> 01:19:48.789

Vanessa Toulmin: the ambition and we've got an amazing ambition. So now we've got to kind of keep up with the costs.

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01:19:50.190 --> 01:19:51.160

Vanessa Toulmin: am

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01:19:51.780 --> 01:19:52.950

Vanessa Toulmin: that? Yes.

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01:19:54.150 --> 01:19:59.719

Vanessa Toulmin: I will at some point ask hails and how to do something about the plaster works, because I think that's really important as well.

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01:20:00.768 --> 01:20:03.340

Vanessa Toulmin: Any more questions. Then any feedback?

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01:20:03.760 --> 01:20:24.499

Vanessa Toulmin: Thank you for Michael and Steven for giving their time free to come and talk to us. A thank you to Lynette and Anna, my team colleagues, who I basically took off the university for a couple of hours to support us, and I thank everybody in Morecambe and all the trustees and volunteers. I know you all can wait to get back into the building.

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01:20:24.500 --> 01:20:42.850

Vanessa Toulmin: We'll be open at Easter, Easter, Saturday, Sunday, and Monday. Our tours are online. Our tours are bookable. So you can come on the tours and get more detailed. And these presentations have been given to the Tour Guide. So we'll be given to the Tour guides. Answer any questions, and I will be on hand all this Easter weekend

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01:20:42.850 --> 01:20:51.830

Vanessa Toulmin: to talk about what we need to do, and the next phases of the building. As you can see, it's a really complicated piece of work. This is not just

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01:20:52.740 --> 01:21:07.940

Vanessa Toulmin: yeah. And we're very, very protective of our listing and the level of craft people. Michael and Steven went through a competitive process, and we were delighted. They were appointed, and they have as much love and care and attention to the building as we do.

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01:21:08.390 --> 01:21:27.519

Vanessa Toulmin: If people who would like support have limited time, how best that could happen. I think basically, people offer what kind of support they can. And we can see at this point on the process, we need them. And I don't mean that negatively. We need a lot of people to help us run the building. So what we really need people who can come in and help make

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01:21:27.580 --> 01:21:37.109

Vanessa Toulmin: serve tea and coffees to cleaning and stuff like that. But we also need people who can help promote the building or can be ambassadors for the building. So we're looking at that. Now

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01:21:37.620 --> 01:21:39.309

Vanessa Toulmin: Michael has his hand up

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01:21:39.520 --> 01:21:41.110

Vanessa Toulmin: that intentional Michael.

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01:21:43.658 --> 01:21:50.949

Vanessa Toulmin: Yeah, we're also working with Eden with some more conversations which will be in person. And

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01:21:51.260 --> 01:21:52.310

Vanessa Toulmin: obviously.

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01:21:52.360 --> 01:21:53.550

Vanessa Toulmin: however.

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01:21:53.560 --> 01:22:03.230

Vanessa Toulmin: people want to find out about us, we're all open. We want to make sure the journey is accessible to everyone in every way as as much the finished outcome.

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01:22:08.620 --> 01:22:24.060

Vanessa Toulmin: Yes, the presentations will be uploaded onto the website and also onto a digital portal for the university, because they are supporting this work. I am an academic at the University of Sheffield, and their support and time has been essential in allowing me to do this.

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01:22:24.090 --> 01:22:44.019

Vanessa Toulmin: Yes, it will be everybody. This, this will be put online within a matter of days, so everyone can listen to it and comments so it will go on the university. It will go on the winter Gardens web pages under the conversations we've shamelessly used, the model that Eden conversations did, and thank you for the people. Colleagues from Eden, who showed us how to do it.

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01:22:44.240 --> 01:22:50.440

Vanessa Toulmin: So what we wanted to make sure that just these conversations were not going to cost the building money, that the trust

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01:22:50.910 --> 01:22:51.670

Vanessa Toulmin: that

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01:22:51.820 --> 01:22:55.779

Vanessa Toulmin: so it was fantastic to learn from their experience of doing it.

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01:22:56.214 --> 01:23:00.470

Vanessa Toulmin: You know. So we're very good at saving money, I assure you.

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01:23:00.920 --> 01:23:05.880

Vanessa Toulmin: And we don't wanna look like we're just gifted amateurs we want to show is as professional as possible.

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01:23:06.350 --> 01:23:21.020

Vanessa Toulmin: Yeah, thank you. I think there is great, free, great years, future for Morecambe. But we just asked for patience and tolerance of understanding the difficulties in doing such ambitious projects, and also within time, constraints of government funding.

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01:23:24.040 --> 01:23:41.699

Vanessa Toulmin: Thank you. I think we're unscheduled 2 min within our timing. So thank you, everybody. We'll send details of the next conversations which will be in April. But now we're gonna make sure that Michael's floor is as beautiful as possible, for when we open on set Easter Saturday, and we hope

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01:23:41.770 --> 01:23:52.200

Vanessa Toulmin: that everybody appreciates the level. And again, thank you to Paul and Cynthia. I know you're on the call. Thank you for all the support and work and help you did on understanding.

666

01:23:52.260 --> 01:24:07.040

Vanessa Toulmin: I mean I I love Burmatoff. I was pretty devastated. We were burmant of tiles, but then I'm a towel geek like others, but I'm equally proud that we've got Campbell and Company. Involved, even though it's a slightly more complicated story. We'll be telling that story of the building.

667

01:24:10.660 --> 01:24:11.750

Vanessa Toulmin: Okay.

668

01:24:16.850 --> 01:24:18.929

Vanessa Toulmin: I'm I'm waving to Paul and Cynthia.

669

01:24:21.048 --> 01:24:23.731

Vanessa Toulmin: I will get to come and see your collection.

670

01:24:24.030 --> 01:24:25.435

Paul and Cynthia Rothery and Church: Thank you.

671

01:24:26.840 --> 01:24:28.050

Vanessa Toulmin: Thank you. Everybody.

672

01:24:30.270 --> 01:24:32.130

Tim Narey: Thanks, Vanessa bye, now.

673

01:24:42.800 --> 01:24:47.199

Paul and Cynthia Rothery and Church: They might want to see the weekend. Yeah, yeah.
Well.